

THE *Journal* AER OF THE ASSOCIATION FOR EDUCATION BY RADIO

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THE ASSOCIATION FOR EDUCATION BY RADIO

Who? What? Where? When?

The Washington Association of Broadcasters is holding its fall meeting at State College of Washington on November 6.

Station KRVM, Eugene [Oregon] public schools, expanded its broadcast schedule September 15 to include 10 a.m. to noon, in addition to its previous 1-4 p.m. schedule.

Station KRVM, Eugene [Oregon] public schools, is now carrying, on a re-broadcast basis, the *School of the Air* broadcasts originated by Station KOAC, Corvallis. Later in the year plans call for the use of a leased wire.

William F. Brooks, NBC vice-president in charge of news and international relations, was given a citation for "outstanding contributions in the field of radio and journalism" by Syracuse University Radio Workshop at a dinner in late May.

The Philadelphia public schools are making available the scripts of two in-school radio series for use in the schools of Japan. Past and present scripts of both series—*Magic of Books* and *Science Is Fun*—are being translated into the Japanese language prior to broadcast.

Dr. Herold C. Hunt, general superintendent, Chicago public schools, recently appointed a special committee to investigate the video field for educational use. Lester J. Schloerb, director of instructional materials, heads the committee. One of its members is George Jennings, AER president.

Elizabeth E. Marshall, chairman, AER Television Committee, announces the following new TV scripts for study purposes: *Teen Canteen*, *Television Chapel*, and *Information Bureau* [all from WPIX, New York]. For sample copies send postage to Mrs. Marshall at 228 N. La Salle Street, Chicago 1.

It Happened Here, a University of Colorado radio series, was awarded first prize recently for "outstanding merit in the field of college public relations in radio" by the American College Public Relations Association. The series was originated by Ellsworth Stepp; scripts were by William Bender, Jr., and Nancy Harris.

Technical facilities of Station KRVM, Eugene [Oregon] public schools, have been improved recently through the installation of the latest type of transcription playing arms and equalizers, and through a slight modification in the antenna system. The latter change increased the effective radiated power from 375 to 425 watts.

The National Association of Broadcasters and the Radio Manufacturers Association were joint recipients of the silver anvil trophy award of the American Public Relations Association for public relations achievement in radio and television. The project which won the award was the "Voice of Democracy" contest, a feature of National Radio Week.

Robert Baird, an engineer from Idaho, assumed the post of chief engineer of Station KWSC, State College of Washington, on October 1.

Columbia University has decided not to erect an FM station at this time after all. The application was withdrawn without prejudice and the call letters, WCUV, have been cancelled.

Pittsburgh Schools, March-June issue, has an admirable presentation of radio from the utilization viewpoint. Copies may be secured from Dr. A. J. Miller, Division of Curriculum, Board of Public Education, Pittsburgh, Pa.

Happy Words and Carefree Music is the title of a new musical storytime series produced by the Chicago Radio Council-WBEZ. Co-authors are David Nyvall and Elizabeth E. Marshall. Copies of the handbook are available from Mrs. Marshall, 228 N. La Salle St., Chicago 1.

Frances G. Gilbert, former staff member of Oregon stations KOAC, Corvallis, and KEX, Portland, recently joined the staff of Station KRVM, Eugene [Oregon] public schools, as program director. She will also have charge of the radio workshop program of the Eugene schools.

Kathleen N. Lardie sails from New York on November 6 to attend the Third Session of the UNESCO General Conference. The meeting, originally planned for October, is to be held November 17 to December 11 in Beirut, Lebanon. Mrs. Lardie promises a detailed report to AER members on her return.

Mary Washington College, Fredericksburg, Virginia, held a two-weeks' Broadcasting Workshop June 14-28. Educators, civic leaders, and organization representatives were taught fundamental techniques, program building, and the techniques of effective classroom utilization. Mrs. Mildred Sollenberger, Virginia AER chairman, was in charge.

Alphus Christensen, speech director, South Dakota State College, announced recently that a course in radio broadcasting began with the opening of the fall quarter and would be offered also during the winter and spring quarters. Staff members of Station KSOO, Sioux Falls, are assisting with the instruction and the college's "mouse-power" Station KAGY provides the laboratory facilities.

All Dickens' novels are being broadcast by Station WPIC, Sharon, Pennsylvania, in a series of half-hour programs which began September 26 at 2:30 p.m. *Bleak House* required the six Sundays, September 26 through October 31. *Barnaby Rudge* is scheduled for November 7 through 28. The series is written and produced by Evelyn Keller and is rebroadcast over WPIC-FM at 8:30 p.m. Mondays.

U. S. Families owning radios total 37,623,000 [94.2 per cent] as of January, 1948, according to Broadcast Measurement Bureau reports.

Mitchell V. Charnley, professor of journalism, University of Minnesota, was named recently to the post of Peabody Awards Chairman for Minnesota by Dr. Tracy F. Tyler, president, Minnesota Radio Council.

Frederic Hayward, station manager, Station KWSC, State College of Washington, resigned his post October 9. Mr. Hayward, who came to the station on September 10, 1946, has made no announcement concerning his future plans.

Dr. Arno Huth began on September 29 another fifteen-week course on International Broadcasting at the New School for Social Research, New York 11. He has an impressive list of guest speakers who lecture each Wednesday night from 8:30 to 10:10 p.m.

Western Reserve University, Cleveland, received recently a \$5,000 grant from the Rockefeller Foundation for the extension of experimental television programming work. TV instruction at Western Reserve is directed by Barclay S. Leathem, head of dramatic arts.

NATIONAL OFFICERS

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BLANCHE YOUNG, Treasurer, radio consultant, Indianapolis public schools, 150 North Meridian Street, Indianapolis 4.

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WILLIAM B. LEVENSON, assistant superintendent of schools, Cleveland, Ohio.

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PARA LEE BROCK, Southeastern, director of education, Station WATL, Atlanta, Georgia.
BLANCHE YOUNG, Great Lakes, radio consultant, Indianapolis public schools.

RUSSELL PORTER, West Central, Department of Communications, University of Denver.

SHERMAN P. LAWTON, Southwestern, coordinator of radio, University of Oklahoma, Norman, Oklahoma.

JAMES MORRIS, Pacific Northwest, director, Station KOAC, Corvallis, Oregon.
JOHN C. CRABBE, Pacific Southwest, director of radio, College of the Pacific, Stockton, California.

ALPHA EPSILON RHO

The Association sponsors Alpha Epsilon Rho, an undergraduate professional fraternity in radio, **BETTY THOMAS GIRLING**, Executive Secretary, director, Minnesota School of the Air, University of Minnesota, Minneapolis 14.

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TRACY F. TYLER, Editor

VIRGINIA S. TYLER, Assistant to the Editor

GEORGE JENNINGS, Business Manager

Local Schools of the Air Needed

AFTER MORE THAN TWENTY YEARS of experimentation it looks as though the school of the air is finding its rightful place. The Columbia Broadcasting System announced in a release dated June 7, 1948, that it had "revised its programming plans" and was "suspending the CBS *American School of the Air series*" because that series "has now outlived its usefulness."

Davidson Taylor, CBS vice-president in charge of public affairs, who made the announcement of the suspension of the air school, promised that the network would "devote its energies and production abilities in the field of education by radio to broadcasts directed to listeners of all ages."

The CBS announcement and the failure of the American School of the Air to resume broadcasts this fall, after serving the schools of the nation for eighteen years, brings to a close school broadcasting on a national basis.

No doubt there are educators who will lament the termination of such a long and able school service. Although few would deprecate the benefits it has rendered, not many will believe that the end of this remarkable series spells failure for broadcasts intended for classroom use. As a matter of fact when, on October 1, 1945, a shift was made from the 9:15 to 9:45 a.m. spot for the Eastern time zone to a later one of 5:00 to 5:30 p.m., many predicted an early end of the series.

Nationwide broadcasts for in-school listening have rendered an unparalleled service. They have shown countless teachers and school administrators how effective radio can be in the educational process. They have made possible experimentation with and refinement of techniques for effective classroom radio. But they have also shown conclusively that to be most useful and effective, broadcasts for in-school use, at least in the United States, need to be planned for a much smaller area than the entire nation.

Now that no national network program for schools exists, some may wonder about the extent to which local, state, and regional schools of the air are available.

We know, of course, that there are cities—Cleveland, Chicago, New York, San Francisco, to mention a few—that have their own radio stations and are presenting broadcasts tailored to fit local curricula. We know, too, that in a few states—Wisconsin, Ohio, Minnesota, Texas, Indiana, for example—programs for in-school use are prepared and presented in accordance with state needs. The October *AER Journal* described a new project through which, by means of a fourteen-station commercial FM network, practically the entire state of New York is being served. One program at least is being presented on a regional basis for in-school use—the Standard School Broadcast which serves seven Far West states and is now in its twenty-first season. There are also program series for in-school use which individual stations arrange in cooperation with educational institutions which do not have stations of their own but which possess

facilities and staff suitable for such a cooperative undertaking. Indiana State Teachers College, Terre Haute, and Station WBOW, constitute an example of this type of venture.

Ideally, every large city should have its own broadcasting facilities so that radio programs for in-school use may be made available for use in all classrooms in accordance with longtime curriculum development programs. The progress which has been made in this direction to date is encouraging. But the financial problems which the schools and other tax-supported agencies face today may postpone the time when all city schools will have radio stations.

The state-wide educational FM networks, which have been the goal for a long time of a large body of educators led by Dr. John W. Studebaker, former U. S. Commissioner of Education, are developing much more slowly than had been hoped. In fact, Wayne Coy, FCC chairman, told the audience at a radio education conference at Indiana University, July 29, 1948, that "education has failed to equip itself with the new tools needed to cope with conditions of a new day," and in the race to establish new stations "education has been left at the barrier."

Few educational authorities will agree with Mr. Coy in his comparison of education with industry or his criticism of education because it does not proceed in the same directions and at the same speed as does industry and business. As a parent and taxpayer he would probably be the first to complain if education, whose product is the development to their maximum effectiveness of our boys and girls, took the same chances with them as does industry with its product. But laymen frequently forget that when, in industry, the wrong guess is made [and it is not infrequent] the result is only loss or damage to material things rather than human resources. So education moves slowly and surely as it always has and always must if it is to discharge its obligations to society. And with financial conditions as they are today, education may be forced to move even more slowly than normal.

But industry, according to Mr. Coy, is moving ahead rapidly. If he is right, should not the radio industry meet the present challenge until schools can establish their own stations? Should not local stations, in cooperation with the local schools, develop local schools of the air to replace the abandoned national program?

On page 28 in this issue it is noted that Indianapolis teachers have available each week a total of nineteen radio series for in-school use. There are cities where more series than nineteen are available but there are also far too many more communities which are completely unserved. Do not all boys and girls deserve as good in-school radio service as some of the more fortunate communities have now? Is this not one of today's most critical needs?—TRACY F. TYLER, *Editor*.

The President's Page

CORRESPONDENCE CONCERNING NEA AFFILIATION between your President and officials of the National Education Association was published in the September *AER Journal*. It is my belief that AER members will find profitable the reading of two of the letters which came in as a consequence.

Amo DeBernardis, director, Instructional Materials, Department of Audio-Visual Education, Portland public schools, wrote a letter on September 23 strongly favoring an affiliation between AER and the NEA. Mr. DeBernardis has been a staunch supporter of the AER for many years, served four years as a contributing editor of the *AER Journal*, and jointly authored a challenging article, "Who Are the Educators?" which appeared in the February, 1945, *Journal*. During the war he served as a lieutenant in the Navy in connection with the audio-visual program. His letter follows:

I notice in the September issue of the *AER Journal* there is some discussion of AER becoming a part of NEA. My opinion is that we could strengthen the whole program of instructional materials and radio by becoming a part of the NEA. It seems to me, whether we like it or not, the movement is towards bringing all instructional materials into one unified department. That may be looking too far ahead; however, for the good of the children and the teachers, I believe it is a good move. I cannot see where AER would suffer by becoming a part of NEA.

What is so different about radio that it cannot become a part of a professional organization? If we are to make education a vital part of the American life, we must build a strong professional organization, which includes all facets of education. Surely radio is one of these facets.

While I recognize some of the weaknesses of the present department of Audio-Visual Instruction, I feel that if we spend as much time in trying to build a good organization as we do in criticizing it, I am sure we would all be better. I think this whole problem of radio in relationship to other instructional aids, is one that needs some thinking through, but I would not recommend any hasty action. It might be a good plan to have a committee from AER and NEA study this problem, and arrive at some recommendations for the membership to consider. I believe this should be done before we put it to a vote.

I will be looking forward to doing anything I can to make a more unified instructional education program in the schools of America.

Wilbur Sunday Lewis of Milford, Ohio, presented a contrary view in a letter dated September 26. Mr. Lewis founded The Society for the Advance-

SBC Award to Jennings

The Executive and Advisory committees of the School Broadcast Conference have voted George Jennings,



president of the Association for Education by Radio, the Annual Award of Merit for outstanding service in the field of educational radio.

In presenting the Award, Judith C. Waller, director of public service, Central Division, National Broadcasting Company, said:

ment of Public Education by Radio Television in 1938, and is an AER member. He wrote:

Relative to your proposals to all AER members, and especially the one concerning NEA affiliation, may I present my point of view!

Through your untiring efforts, the AER has started on the right path with a better plan for America's educational system than the Educational Policies Commission, the NEA [with its obsolete Department of Audio-Visual Education], or any other organization yet derived for an up-to-date, adequate educational system for Americans. Any move by our AER to accept dictation from the NEA or its Department of Audio-Visual Education would not be in the best interest of our AER or America's new school of education with the full utilization of both radio and television for education in the home from the cradle to the grave.

Our present educational system does not provide for continued, adequate educational facilities for our people. If America is to assume its position—to assure World Order for all—it must establish a universal system of public education by radio television whereby the people may continue their education throughout life and maintain an active, informed capacity for World Order with a democratic foundation.

The NEA should have instituted twenty-

This award is made in recognition of his outstanding contribution to education through radio; in recognition of his sympathetic understanding of the radio medium to interpret the community to the schools and the schools to the community; in recognition of his effective leadership as director of the Radio Council of the Chicago public schools and widespread leadership throughout educational radio; in recognition of his progressive vision in pioneering in the new medium of educational television.

The Committees presented a special Award to Mrs. Gertrude G. Broderick for

her services as secretary of the Federal Radio Education Committee and her activity in furthering educational radio through her editorship of the FREC Bulletin and establishing and developing the radio script and transcription exchange of the United States Office of Education.

A second special Award was made to Dr. William B. Levenson, immediate past president of the AER, for his pioneering work in the establishment of WBOE, the first public school system station to operate on FM, and his contributions to education through radio.

All awards were presented at the Annual School Broadcast Conference Luncheon in Chicago, October 15.

News of awards and citations in the annual SBC Utilization of Radio competition will be carried in the December AER Journal.—THE EDITOR.

five years ago the work now being pushed by the AER for educational standards in radio and television transmissions and reception facilities. The Jennings and Tylers and associates have done more for education by radio and the people than the NEA and all its departments.

As a member of the AER, I vote "yes" on your nine proposals; on NEA affiliation, I vote "no."

It would appear that many of the AER members have withheld more active support because they are not sure of the objectives of the Association. Does the Association favor classroom instruction by radio over that of home instruction by radio? Does the AER intend to further undermine our American homes by keeping the education in the classroom? Can we afford to maintain two educational transmission systems—one for classroom and one for the home? When are we Americans going to stop treating the students like animals and start treating them like human beings?

Your efforts on behalf of the AER and its *Journal* are greatly appreciated and duly recognized.

Your president solicits further discussion concerning NEA affiliation from other AER members who may have pertinent points to present.—GEORGE JENNINGS.

The Louisville Experiment in Education by Radio

"COLLEGES AND UNIVERSITIES must become the means by which every citizen, youth and adult, is enabled to carry his education, formal and informal, as far as his native capacities will permit." President John W. Taylor made this statement in his inaugural address delivered February 10, 1948, at the sesquicentennial ceremonies of the University of Louisville. He further explained that this was no small task in view of a report of President Truman's Commission on Higher Education, which stated that 49 per cent of the population has the mental ability to complete fourteen years of schooling, including two years of college. In order to fulfill its role in an overall program of extending a general college education of two years to all qualified people, Dr. Taylor promised that the University of Louisville would use every technological means that had application as a teaching device.

Four months prior to the time this promise was made, the University of Louisville had begun to investigate the possibilities of taking college instruction directly into the home. In a very real sense courses have been taken into the home by means of correspondence study for many years. It is also well known that home study by mail has long been recognized as an effective means of adult education. Unfortunately, however, it lacks the stimulation to be gained from group study in classrooms. In considering ways by which the classroom situation could be combined with traditional home study practices, attention was given to the possible use of radio as an instructional device.

It should be emphasized that the University of Louisville was not interested in developing radio programs utilizing the discussion or round table technique, whereby groups of experts exchange views on current economic, political, and social problems. Nor was it interested in the service type of program which is frequently used by state universities for disseminating information in the broad fields of agriculture and home economics. Investigation was concerned only with the idea of broadcasting "live" classroom situations which were a part of the regular pro-

gram of classes offered on the campuses of the University of Louisville.

Beginning last January, therefore, the University of Louisville, in cooperation with commercial radio stations, began setting the stage for a new experiment in bringing university education into the homes of those who desire a college education, and who are prevented for one reason or another from going to a university.

During the ensuing six months, four basic courses in history, social science, literature, and art appreciation were recorded in their entirety. The recording was done under contract by commercial radio stations. Microphones and other equipment were set up in suitable classrooms on the campus and the class program was carried by wire to the radio station where the recording was done.

By June considerable experience relative to the type of subject material and instructional technique most suitably adapted for broadcast purposes was acquired. Technical difficulties in recording were also observed and eliminated. Instructors gained valuable experience in radio technique. Among conclusions reached was the conviction that student participation in the program was essential and that a straight lecture does not have sufficient listener appeal. Therefore, during the summer term when courses were again recorded, but with the purpose in mind of actual broadcast use, a dozen or more students were chosen to participate in each course. Several factors were con-

sidered in choosing students. *First*, students were selected who had shown that they were resourceful, lively, and intelligent—with differences in points of view toward the major issues involved. *Secondly*, an attempt was made to choose students who, by voices and personalities, would be recognizable without names being used. Beyond that, no efforts were made to select students or to prepare discussions. The exchange of ideas between faculty and students is entirely spontaneous and unrehearsed.

During the 1948 summer term, two radio-assisted correspondence courses were put on the air. One course, *Problems of Modern Society*, was broadcast over Louisville's 50,000 watt, clear channel Columbia Broadcasting System affiliate, Station WHAS; the other, *Contemporary American Literature*, was broadcast in cooperation with the National Broadcasting Company and its local affiliate, Station WAVE.

These courses were not arranged and produced in the same manner. The broadcasts used in *Problems of Modern Society* had been recorded during the preceding semester. Two groups of students had been selected and recorded alternately. Dr. Robert H. Warner, associate professor of social sciences, who led the discussion over the air, edited the recordings, eliminating the least interesting parts of the class discussion. The course was broadcast in two half-hour periods a week for sixteen weeks.

The *Contemporary American Litera-*



DR. HARVEY C. WEBSTER, and a group of students whose discussion is being broadcast by Station WAVE, one of two stations which assisted the University of Louisville in bringing "education by radio" nearer its goal. Classroom discussions are responsible for stimulating interest and thus are an important part in teaching students in radio-assisted correspondence courses.

ture course is being used as the pattern which the National Broadcasting Company is bringing before communities throughout the country. Briefly, the plan is to develop a College-by-Radio program which will provide home-study courses built around network-produced programs, with supplementary guidance broadcasts given over local affiliate and University stations by actual campus classes studying the same course.

In the course broadcast this past summer, for example, the National Broadcasting Company dramatized each week representative works of selected authors required for the University of Louisville course in *Contemporary American Literature*. These dramatizations were broadcast over the NBC network and were supplemented each week by two half-hour periods of classroom discussions aired over Station WAVE, Louisville's NBC affiliate. The classroom sessions were recorded twice a week in a class taught by Dr. Harvey C. Webster. In these sessions the class discussed the novel that had been dramatized by NBC in the preceding week.

Following the same basic pattern, the University of Louisville, in cooperation with NBC's *University Theatre of the Air*, began a fall semester radio-assisted correspondence course in *Anglo-American Fiction*. This course will include the dramatizations of novels studied in the University of Louisville's campus course in Anglo-American Literature. Each week, for sixteen consecutive weeks, a novel will be dramatized over the NBC network. In addition, two half-hour sessions of classroom discussions recorded on the University of Louisville campus will be broadcast over Station WAVE.

If students wish to earn college credits by enrolling in these courses they are charged a tuition fee; if they are not interested in credit they are supplied all study materials without charge. Study materials for each course include a comprehensive study guide which is divided into the number of lessons appropriate to the topics in the course. Each lesson outlines the major facts to be studied and contains text references, study questions, and a written assignment. Students enrolled for credit must prepare the written assignments and submit them to the University for evaluation and grading.

Over five hundred students enrolled in the two radio courses offered this past summer with about five per cent enrolling for credit. The University and cooperating radio stations have re-



DR. ROBERT L. WARNER, *University of Louisville* instructor, selecting records for broadcasting on his radio-assisted correspondence course. DORCAS RUTHENBERG, *Station WHAS* [one of the cooperating stations], is assisting.

ceived several thousand letters, all expressing gratitude from enrollees and listeners for the opportunity to study at home.

An analysis of the registration by occupations shows that at least one-third of the enrollees are housewives, followed in order of number by clerks, teachers, administrative assistants, students, laborers, and nurses. More than sixty different occupations are represented by the enrollees. About 80 per cent of the students are in the age range, 20 to 49 years. Analysis shows also that, with few exceptions, enrollees in these courses were people who never before had availed themselves of the educational courses of the University of Louisville.

The University is now looking forward to an opportunity for greater progress in mass education through the medium of television. By mid-November at least one commercial station in Louisville will have television. A course in the *Introduction to Art and Architecture* has already been prepared for this medium. A regular University course has been recorded in twenty half-hour sessions. These recordings will be broadcast coordinately with the

televising of slides illustrating the lectures and class discussions. Television sets are being installed in the ten branches of the Louisville Free Public Library. This action is being taken with a basic educational purpose in mind. This purpose is to take advantage of an opportunity to evaluate the use of television as a teaching device in adult education. If the University is successful in carrying out its plans to have one or more of its courses televised during the coming winter, it is hoped that from a careful study of reactions of groups meeting in the libraries for these televised courses it will be possible to determine the difficulties of training by television and to take steps to modify or eliminate these difficulties.

An important part of the University of Louisville's educational philosophy is the belief that, in order that higher education in America may play its role adequately in American democracy and international affairs, colleges and universities must find ways of extending a program of adult education beyond the limitations of campus or classroom. For this reason the University plans to continue to utilize technological facilities, such as radio, television, and other devices developed for the communication and exchange of ideas, which make it possible to extend educational services to increasing numbers of people.—WOODROW M. STRICKLER, director, Division of Adult Education, University of Louisville.

Indianapolis Availabilities

Blanche Young, radio consultant, Indianapolis public schools, issued, in October, the first number in Volume XII of her *Radiogram*—a mimeographed sheet listing the programs available to Indianapolis pupils for in-school listening. It lists the five series, Monday through Friday, of School Time from WLS, Chicago; the five series, Monday through Friday, of the Indiana School of the Sky from WXLW, Indianapolis; the eight series of the School of the Air from WBAA, Purdue; and the Saturday morning Indianapolis High School Hour from WISH, Indianapolis.

Indianapolis pupils and teachers are fortunate in having available these nineteen series, covering as they do such a wide range of ages and subject-matter fields.

Ready, Willing, and Able

IN SPITE OF OUR COMPLAINTS about singing commercials, soap operas, and insane chatter on husband-and-wife breakfast free-for-alls, most of us agree that radio is pretty much beyond our reach. Except for an occasional letter of commendation or condemnation, there seems to be little else we can do to let the networks know what we think of their use of our "air." And, at that, we get small satisfaction for our efforts at criticism, unless you consider it an accomplishment to be able to turn off the radio. No, I guess we might well agree that radio is just a little too much for us to tackle. Now that we're all through shrugging our shoulders dejectedly, here's the story of a young New England school teacher who found a more worthwhile pastime than disconsolate dial-twisting.

When Betty Olson began her fourth year of teaching in September, the idea of running her own radio program single-handed was the last thing she might have imagined. You could call it a "break," a matter of timing, or simply anticipating opportunity's knock—but the fact remains that Miss Olson was able to produce the wherewithal at the proper moment.

The new radio station up in Danbury, Connecticut, is still just that—*new*. It operates only until late afternoon and serves an audience within a radius of perhaps fifteen or twenty miles. The station itself received much opposition at first and has been a long time in coming. The idea had been brewing for at least eight years before broadcasting was actually begun last fall. The station devotes most of its time to recorded music, local advertising and local news items, and a few public service features. Most of the live talent, including announcers, has been "imported," usually from the stations at Bridgeport or New Haven. Consequently, it seems to me an important point for consideration that Miss Olson is a little lady who is making good in her own backyard without benefit of a professional radio background.

Miss Olson has always been musically inclined and continued her work in that field, while preparing for teaching at the State Teachers' College in Danbury. For the past several years she has appeared in local talent shows and sung at weddings and church functions.

From there it was just another step to organizing and directing small entertainment programs for social groups to which she belonged.

In the grammar school where she teaches music, along with other subjects, she had organized a small glee club. Just before Christmas, the group, which had already performed publicly several times, was invited to take part in a Christmas party program over the local station. As a result of becoming acquainted with the program directors and other personnel at the station, Miss Olson was called on in an emergency a week or so later when a substitute mistress of ceremonies was needed for the regularly scheduled spelling bee. Realizing that they had a young lady of no mean talent on their hands, the radio officials asked her if she might be interested in conducting a children's program on Saturday mornings.

And so, like Henry Morgan's corner, complete with cigar store Indian, Miss Olson became the "Aunt Betty" who hung out on *Kiddie Korner* along with a band of flesh-and-blood Indians. She says that her biggest problem is space—that she wonders fearfully just how much wear and tear the studio walls can weather at the hands of her devoted audience. Just before her program, a local minister presents a few minutes of devotions and in the seconds before she goes on, the stairs quake under the impact of little feet. Sometimes the departing minister has the presence of mind to leap back in the nick of time; however, if his timing is slightly off, he becomes a rather astonished part of the incoming tide.

From the start, Miss Olson has been given what amounts to complete control over her choice of material and method of presentation. She writes her own script, generally utilizing Thursday evenings in planning the program for Saturday morning. Thus she has Friday to gather any special material, iron out the usual details, and "sleep on it." The script actually becomes a rather well-knit outline, leaving time for unrehearsed interviews with the children and Aunt Betty's own particular brand of "ad libbing." She always provides herself with more material than she could possibly use and thus keeps the program elastic.

She opens the program at 9:15 by

singing an original theme song with words and music by Aunt Betty herself. A typical program includes the playing of some of the better children's records—along with her own comments [painless music appreciation, but don't tell]. She usually sings at least one song, generally an adaptation from the classics. Some of her songs are combined with stories and here Aunt Betty again proves her versatility by assuming different character voices to produce that extra-special dramatic touch. While some of the tales she tells are strictly in the spirit of fun and fantasy, now and then a story gets slipped in containing a hidden moral, like courtesy, perhaps, or unselfishness, or racial tolerance. A phrase here, a suggestion there—it all leaves an impression.

Some portion of each program is devoted to audience participation and often "guest" performers are given an opportunity to take part. Aunt Betty's interviews with members of the audience are strictly informal affairs, during which she questions young fans about their hobbies, ambitions, school experiences—with some good old-fashioned gossip thrown in. Strangers from out of town are given a special welcome and are encouraged to describe their homes and different things they see and do. Young musicians from the various public schools in town are invited to display their talents. Here is a fine chance to help the budding violinist or pianist to acquire that necessary self-confidence and poise.

Just to keep the record straight, we'll have to include the report of one sadly disappointed party. There's an eager young man who attends each *Kiddie Korner* session. In vain he longs to be interviewed, to answer the question when a show of hands is called for, to be shown some consideration—any consideration. Obviously we have a case of out-and-out discrimination, apparently hopeless, too. He's Aunt Betty's kid brother!

So for three-quarters of an hour, *Kiddie Korner* provides enjoyment and encouragement for all concerned—of whom not the least, of course, is Aunt Betty herself. I asked if the choice of material is completely her own and what she does about censors and royalties. She reports that except for the first script, which was checked by the

station program director, she hasn't been asked to submit material prior to putting it on the air. This is no doubt due to the fact [and you can decide for yourself whether or not it's something to cheer about] that as yet the program has no sponsor. At the time of this interview, the program was going into its eighth presentation and is considered still more or less in the experimental stage. Many adults, as well as children, have written Miss Olson complimenting her efforts—and most of her fan mail includes suggestions or requests for future musical selections and stories. Indeed, generous listeners sometimes go to the trouble of sending special records and other material. Often this involves the trouble of ironing out technicalities such as clearing material covered by royalties and copy-

rights. Generally speaking, however, problems of this nature are not difficult to solve and prove well worth the time and bother. Besides, didn't somebody say something once about experience being a good teacher? Yes, I'm sure Miss Olson realizes the potentialities wrapped up in this "bundle" of hers.

No doubt by this time some lucky sponsor is helping her with bigger and better plans for future programs. And for a girl as full of ideas as Miss Olson attaining "paid performer" status ought to be really something to anticipate. What better example could we present to ambitious young people than this account of a clever young lady who was too wise to try and crash the big city when the opportunity was on her very doorstep?

Here is the chance for Aunt Betty

and others like her to help radio serve the public with a breezy approach—educational without being documentary, character building without suggestions of Lord Fauntleroy, getting down to the substantial stuff without pointing any accusing fingers. In a recent book called *Art and Modern Society*, the author claims that the fault with the modern attitude toward the arts is that we expect all of our artists to be born "perfect and full grown, without the opportunity for experiment, growth, trial, and error." It's time we started making him eat his words. People like Betty Olson are proving that radio can truly be *ours*. And that there are others who also have "something to say." Supposing Ma Perkins and John's Other Wife move over and make room for them.—MARITA CAMPBELL.

Three Areas for College Radio Courses

THREE DISTINCT ASPECTS are involved in a complete program of college radio courses. All three are being exploited by the University of Oklahoma. The first concerns the training of personnel for professional work in connection with radio production and engineering; the second, the indoctrination of this group of people, and of future teachers and laymen, with ideas about radio—educational possibilities through in-school broadcasts; and the third, the actual educational programs prepared for in-school listening in rural and outlying areas. All of this work is a new type of activity for college teachers.

Concerning the first of the three aspects, it is no longer possible for educational institutions to ignore the fact that the radio industry offers to graduates opportunities which are distinctly appealing in the realm of personal endeavor. In the past, a college education of a general type seemed quite suitable to furnish the necessary background for a young man or woman interested in radio work, but now the individual requirements and characteristics of such work are becoming recognized and catalogued, and the undergraduate or graduate desiring to do so may indoctrinate himself with some pre-knowledge of what goes on in the radio business before he walks into a radio station office seeking employment.

True, there is a glamor, an excitement about working in radio which

makes it necessary for the candidate for such work to have some traits of imagination, originality, and perspicacity which he can never acquire in a school. Lacking these attributes, he is unlikely to succeed. Given them, and the fruits of catalogued information about broadcasting and its precepts, the hopeful candidate is far ahead of the uninitiated who is equally well equipped psychologically, but not introduced to the inner workings. Not all the courses concerning speech in radio, journalism in radio, drama in radio, and music in radio could make a radio man out of an unimaginative, dull, lazy individual, but those same courses can provide a time-saving and useful background for the type of person who is already good material for radio work. That such courses can be taken in connection with the usual college liberal arts work is time-saving and useful both for the student who is a prospective radio employee and for the prospective employer.

This type of education can be and is most satisfactory for the student primarily interested in radio as a career in itself, but let us now consider the second aspect mentioned above. This concerns those students whose interests may lie in the teaching profession, particularly in the humanities and the arts in their early presentation to young children.

Many future teachers enroll in radio courses of various kinds because such

courses are open to them as electives in their respective schools in a university, and because they are aware of something new and exciting in anything connected with the term "radio." For these students, although the catalogued information from past experiences of radio men is important and should be presented, there is another and more important consideration. This is the possibility for the teaching of various subjects by means of in-school broadcasts.

The teacher of a college radio course must see to it that such students are acquainted with the potentialities and techniques of such work as is applicable to the various divisions and phases of radio courses. He should stir the student to think of the missed opportunities of the present and to consider practices for the future in connection with education by radio. This is not to say, either, that the potential radio worker himself should be allowed to miss this line of thought, for cooperation between radio employees as professionals and those other professionals who only participate in radio production is essential.

Whether students become radio-craftsmen or teachers or businessmen, they should be so indoctrinated with the possibilities of education by radio that they will promote educational broadcasting by their efforts and desires to spread culture for its own preservation.

The first of these aspects of the college radio curriculum is being well handled by several colleges, including the University of Oklahoma.

The second is perhaps less well handled because of the enthusiasms of the teachers in the new field of radio instruction in college. The teachers are well trained in the technicalities of radio work and intend that their students shall be given all of the information they have available, but they fail to provide for the future betterment of the industry, and the future greater value of the industry, if they ignore the in-school-educational-broadcast aspect.

The third aspect, actual education by radio, is in its infancy in Oklahoma, only barely out of adolescence in a few other spots in the nation, and, in most areas, almost totally ignored.

If we wish to examine this third aspect let us turn to the University of Oklahoma's station WNAD which is trying to begin in-school broadcasting. WNAD provided in the past year an

excellent series of rural-in-school broadcasts in the fields of music, woodworking, rhythm studies, and citizenship. These series were planned primarily for the use of the fifty or more rural schools in Cleveland County, a comparatively small area. However, not enough advance interest could be stirred up with the time, money, and effort available to induce the rural schools to provide any type of listening equipment. Appeals were made to civic clubs in Norman, the county seat, to furnish radios—a worthwhile project which was ignored.

The programs were broadcast, and were listened to by only three or four schools in the rural area in addition to certain city schools which already had teachers capable of doing the same work. The citizenry had not been interested in the project because it did not know what the aims and possibilities of in-school broadcasts were. Advertising of these broadcasts over the station itself was not sufficient to interest enough people, but this is no indict-

ment of radio's ability to sell itself since the county superintendent when approached for help showed no interest.

To combat such situations, to eliminate them, and to put in their place a desire to further plan for in-school educational broadcasts should be the additional aim of those who teach university radio courses. Teachers and parents of the future, who complete such courses, should realize the potentialities of radio for widening the cultural advantages of young people in outlying areas.

A comprehensive program covering these three aspects—professional training, familiarizing students with educational broadcast possibilities, and the actual presentation of in-school broadcasts—if properly interrelated, should provide the basis for presenting heretofore unavailable cultural training to youngsters outside the influence of large secondary schools and a consequent rise in literacy in all affected areas.—JACK M. BOWERS, director of music, Station WNAD, and assistant professor of music, University of Oklahoma.

Girl Scouts Learn Radio Discrimination

A prominent AER member sent to the Editor recently a document, "Requirements for a Girl Scout Radio Badge." It was prepared by the radio director, Girl Scouts of the U. S. A. Since it appears to be a most useful and practical project for teaching radio program discrimination, it is being reproduced so as to reach all AER Journal readers.—EDITOR.

Requirements for a Girl Scout Radio Badge—To earn this badge, do ten of these activities. The two starred are required.

[1] Keep a record of all the radio programs heard in your home for a month. List them as entertaining, informative and entertaining, educational. Discuss in your troop, which of these programs are most helpful in your schoolwork, in becoming a well informed individual, in just relaxing.

[2] Listen regularly, for a month, to your favorite radio program. As you listen, jot down notes on the following: Is it well presented? What do you think is its purpose? What do you like best about it? What would you change?

[3] Plan a "listening party" with your troop members. Tune in at least

three different types of programs: a broadcast from another country; a local broadcast having an international program; serious music program; dramatic, quiz, variety program, and so forth. After listening, discuss what you have heard: what would be a balanced radio program diet for you; what influence radio can and does have on everyone's daily living.

*[4] Visit a broadcasting studio or read about one. Find out what is involved in producing a program for a broadcast, such as direction, acting, writing, announcing, sound effects, and so forth.

[5] Talk with people who work in radio or read about them. Find out what they do, how they became interested in and trained for their jobs. Report to the troop.

[6] Write a short radio announcement for one of the following uses: a commercial advertisement; a commentary for a serious music program or a popular music concert; a spot announcement.

[7] Write a brief radio announcement of the service activities of your troop, or a description of Girl Scout Birthday activities in your town, or a

commemoration of Juliette Low's birthday.

[8] Find out how at least five commonly used sound effects are produced on the air or for televised broadcasts.

[9] Demonstrate the basic differences in acting on the stage, in the movies, on the radio.

[10] Listen to announcers of different types of programs. Learn the necessary background and training for the announcer's job. Know the announcer's responsibility for the program while it is on the air.

[11] Attend a radio broadcast. Help out on a one-act play that has been adapted for radio. Use either a real or a property microphone.

*[12] With troop members plan a fifteen-minute broadcast based on a Girl Scout activity. Divide responsibility for: writing or securing the script, including opening and closing announcements; composing or selecting appropriate musical accompaniment; collecting sound effects; acting it out; directing; and announcing. Give the program on the radio if you can, or give it as a mock broadcast.

[13] Take part in a radio broadcast.

[14] Know the meaning of at least

five of the following terms: ad lib, audition, PA, continuity, on the nose, commercial, web, platter, voice level, ham operator. Know the signs used for communication during a broadcast.

[15] Organize a mock quiz broadcast based on information about radio terms, such as microphone, transmitter, kilocycle, broadcasting band, FCC, network, transcription, television, frequency modulation.

[16] Show your understanding of radio transmission by describing the process to your troop members. Include in your description the use of radio transmission in foreign news broad-

casts, speeches, and regularly scheduled programs from other lands.

[17] Learn about the development of radio leading to its present form. Know the use of radio in police work, by ships at sea, in news transmission, operation of airplanes, aerial photography, radio telephone, and radiogram.

[18] Help compose a radio broadcast of a half hour's length on the subject of "Radio in the Future."

[19] Send and receive a message in International Code at the rate of five words a minute.

[20] Be able to explain the mechanism of a radio.

This year, for the first time since 1942, the CBC will be unable to broadcast programs from the American School of the Air. Instead, by means of transcriptions, programs from Great Britain, France, and Australia will be offered as an International Series.

The National Series consists of twenty-six half-hour programs, presented on Fridays, beginning October 1. The first ten minutes of each half-hour program is devoted to a review of the most significant news story of the week. There is also *Kindergarten of the Air*, a series for pre-school children presented over a national network five days a week.

Special school broadcast series are presented by the departments of education in each of the provinces. These are planned to fit the courses of study which are built on a provincial rather than on a national basis.

A Teachers' Manual, *Young Canada Listens*, can be secured from the CBC, 354 Jarvis Street, Toronto, Ontario. It contains the timetables, titles of the various series and programs, a general description of each series, and information designed to make classroom listening more effective.

Broadcasts for Schools

Minnesota School of the Air

The Minnesota School of the Air during November will broadcast two Young People's Concerts by the Minneapolis Symphony Orchestra under the direction of Yves Chardon. Mr. Chardon, who has directed Young People's Concerts in the past in the absence of Dimitri Mitropoulos, will direct five such concerts this year.

The one-hour concerts will be broadcast November 18 from Northrop Auditorium in Minneapolis and November 23 from the St. Paul Auditorium. The day preceding each concert, a half-hour preview program describing the music to be played, discussing the life of the composer, and playing recorded excerpts from the music will be broadcast by KUOM.

During the year, nine concerts will be broadcast into the classrooms of the Upper Midwest with accompanying preview programs. This is one of three music series broadcast by the Minnesota School of the Air, the other two being *Adventures in Music* and *Let's Sing*.

Richard C. Brower, supervisor, Audio-Visual Radio Education, Minnesota State Department of Education, has recently been appointed to the Minnesota School of the Air Advisory Council of which Dr. Tracy F. Tyler is chairman. Other members of the Council are Dr. Clifford P. Archer and Dr. Guy L. Bond, College of Education, University of Minnesota; Madeline S. Long, Minneapolis public schools; Mrs. Lorayne Palarine, St. Paul public schools; E. M. Weltzin, State Department of Education; Rev.

R. J. Connole, Catholic Parochial schools; and Rev. H. J. Boettcher, Lutheran Christian Day schools.

Canadian School Broadcasts

School Broadcasts in Canada began the 1948-49 season on October 1. It was in 1942 that the first series of National School Broadcasts was presented by the Canadian Broadcasting Corporation. Since then many important developments have taken place.

Events—Past and Future

Minnesota Governor Proclaims Audio-Visual Education Week

Whereas, modern science has made available more effective methods and techniques of education through the media of the radio, motion pictures, photography, television, and the graphic arts; and

Whereas, educational research reveals the invaluable function of these tools of communication in helping us to more rapidly grasp, thoroughly understand, and permanently retain the skills and knowledge so necessary in our complex, contemporary civilization; and

Whereas, we in Minnesota desire to encourage a wider use and fuller appreciation of the benefits to be gained by both children and adults in the educational use of these modern tools of communication;

Now, therefore, I, Luther W. Youngdahl, Governor of the State of Minnesota, do hereby proclaim the week of October 25 to 30 as *Audio-Visual Education Week* and urge all citizens and

organizations to observe this special period by considering the many contributions of audio-visual education and encouraging its greater use in our schools, in industry, in religious programs, and other activities of our society.

In witness whereof, I have hereunto set my hand and caused the Great Seal of the State of Minnesota to be affixed at the State Capitol in Saint Paul this twenty-fourth day of September in the year of our Lord one thousand nine hundred and forty-eight and of the State, the ninety-first.

LUTHER W. YOUNGDAHL, Governor
Attest: MIKE HOLM, Secretary of State

Ohio Judging Changed

A new judging procedure will be followed this year in evaluating entries for the thirteenth annual Exhibition of Educational Radio Programs, it has been announced by Dr. I. Keith Tyler, director of Ohio State University's Institute for Education by Radio, sponsor of the yearly contest.

In announcing the opening of the 1948 exhibit, Dr. Tyler disclosed that programs heard on nation-wide networks in the U. S. and Canada will again be judged "live" by special committees in the New York area. Judging of all other entries, he said, will be handled by cooperative evaluation centers throughout the country. There will be no local preliminary screening.

Under the direction of competent authorities in radio education, each center will be responsible for the entire process of evaluation and award selection for a particular class of programs. Thus, all will be considered by the same judges who make the final selections of Awards and Honorable Mentions. Each center has been selected because of proved competence in the particular field, as well as experience in radio education.

Awards will be made for each of fourteen different program types in the four classifications—national networks; regional networks, organizations, and stations; local organizations and stations; and organizations preparing transcribed series for broadcast over individual stations. Deadline for submitting entries is January 15, 1949. Awards will be announced during the Institute for Education by Radio, to be held in Columbus, May 5-8.

Speak for Educational FM Stations

Representatives of two educational FM stations were on the program at the second annual convention of the FM Association in Chicago, September 27-29. The Reverend Richard F. Grady, S.J., former director of Station WFUV, Fordham University, discussed "A Non-Commercial University FM Station," and Larry Myers, director, Station WAER, Syracuse University, spoke on "The Students Speak." Both appeared on the afternoon program of September 28.

Radio in Kansas City

The Radio Department of the Junior College of Kansas City [Missouri] has been quite active in the radio field. During the past year, under the direction of Cecile Burton, three series were broadcast over Kansas City stations.

Station KCMO [ABC network affiliate] broadcast two series: *The Junior College Round Table of the Air*, a monthly program where students receive college credit for their discussions

on vital current issues, and which celebrated its fourth birthday last April; and *Drama of Learning*, a monthly program written and produced in the Radio Department. The scripts in the latter series are on interesting episodes in the general field of education—medicine, law, engineering, speech, music, and so forth.

Station KOZY-FM presented the *Junior College Workshop*. This weekly series utilizes the scripts prepared in the script writing classes and airs them

through the use of student directors and actors from the Department of Speech of the Junior College of Kansas City.

On April 27 the high quality work of the Junior College was given appropriate recognition when the Radio Council of Greater Kansas City presented an award to the Junior College Radio Department. Formal presentation was made by the Council's president, Anne Hayes, director of women's affairs, Station KCMO.

Radio Workshops

Pittsburgh Offers Credit

Participants in this year's KDKA Teachers' Workshop sessions may earn graduate credit at the University of Pittsburgh, Mrs. Victoria Corey, the station's education director, announced recently.

The 1948-49 workshop, which began Thursday, September 30, is the fourth conducted by KDKA. It meets every Thursday at KDKA from 4:15 until 6:15 p.m. for 17 weeks. A second workshop course begins in February and runs until June. In addition, two or more special sessions of a radio utilization course, conducted by the University of Pittsburgh for teachers, are held in KDKA's studios.

Mrs. Corey conducts the workshop in cooperation with Dr. A. J. Miller of the Pittsburgh Board of Education. KDKA staff members participate at intervals in demonstrating specialized departments of radio to the class.

The course consists of one session devoted to the radio industry; five sessions in radio writing; two in broadcasting facilities and production techniques; two in auditioning and demonstration instruction of pupil talent; three in production demonstration by pupil talent; and one each in study and evaluations of current radio productions, classroom utilization of programs, and organization of school radio workshops.

Classes are limited to 25 teachers who are selected by Board of Education officials. Permission has been granted also to the School of Education, Pennsylvania College for Women, to accommodate additional numbers of teacher-training students as auditors at each workshop session. During special demonstrations entire classes come in from the College.

Philadelphia TV Workshop

The Radio Area, meeting at Station KYW, has been a feature of the Philadelphia Summer Workshop for teachers for seven years. In the summer of 1948, something new was added. Under the leadership of Martha Gable, a group of thirty teachers, principals, counsellors, and secretaries spent five weeks at the main Central High School Workshop, studying the techniques and educational possibilities of television. We listened to the managers of Philadelphia's three TV stations, and to a number of producers and educational directors. We visited the RCA factory and saw television sets from the first assembled wires to the packing boxes. We toured the three Philadelphia TV studios, saw several shows in rehearsal and on the air, and were escorted through the NBC television studios in Radio City, New York. We viewed telecasts on the set installed for us at Central by Philco, and we put on a thirty minute show over WPTZ, the Philco station.

So much was crammed into our five-week diet that we nearly had television indigestion, but a review of those experiences would seem to underline a few especially important facts:

[1] The broadcast of video shows is much more expensive than regular radio broadcasting. Camera angles must be exactly right, and that means much rehearsal time before show time. The actors must have good looks, good voices, good memories, good dispositions, good *ad lib* ability, and this costs good money! Equipment is also more complicated and more costly.

[2] "Television gives sight to radio and immediacy to film," said one of our speakers. It is dramatic because of its immediacy. And, the drama is "not acting; it's actuality."

[3] Our schools need to be brought to our community. Although radio is doing a fine job of public relations, television can do a better one, because of the value of

sight *plus* sound. In the present educational crisis, the impact of seeing classroom situations and activities can be of tremendous significance.

[4] Television is creating a return to family life. Contrary to the opinion of many, only 15 per cent of the television sets are in tap rooms. The vast majority are in homes, and families are enjoying programs together. This should automatically decrease the amount of juvenile delinquency [and adult delinquency!].

[5] The educational possibilities of television are practically limitless. Surgical demonstrations, vital scientific experiments, news broadcasts with charts and maps to make the news more meaningful, "how to do it" techniques, great works of art—can all be shown to thousands simultaneously. One of our speakers told us that when he wished to sum up dramatically a unit of work on the League of Nations, he used a two-minute moving picture. It showed Hailie Selassie pleading with that organization to help his invaded country. The delegates were dozing, chatting, reading newspapers. That *look* was more effective than all the *talk*. Seeing history as it is being made will carry with it an even greater forcefulness. The televising of Congress in session could well be an educational experience to the viewers, and a challenge to the lawmakers themselves.

The Television Workshop had a wonderful time putting on the thirty-minute show. The title card read, "Board of Education Presents, Caution! Teachers at Work!" Six areas of the Workshop gave brief demonstrations of their summer study activities. The Air Age Area showed by charts, maps, and model

planes that, in today's education, "the sky's the limit." The Industrial Arts group exhibited some sturdy animals made of newspaper. The Music Area played rhythm instruments and sang with real zest. The Science Area did some experiments with air pressure that caused the cameramen to remark, "Well, whatta ya know; it works!" Our group presented an original drama. And the final act was the Harmonica Area. These teachers had had only two weeks of training, and their skill was amazing. The show created considerable comment and gave us some excellent publicity. More than one parent remarked, "I never knew that teachers were so *human*!"

On the last day, we sang a song, the words and music of which were written just for us by Allen H. Wetter, in charge of School-Community Relations.

Oh tell your Mother and tell your Father,
that television can chase the blues,
Oh tell your sister, and tell your brother,
that they can see and hear the things
that make the news;
Oh tell your boy friend, that television can
make the evening not seem so long,
And tell your pupils the path to learning,
with a little television, is one sweet
song!

It was! It is! It will be!—GRACE K.
COLE, Philadelphia public schools.

Department, National Catholic Welfare Conference; Mrs. Royden J. Keith, president, National Federation of Music Clubs; Dr. Raymond Kendall, president, Music Teachers National Conference; Douglas Moore, MacDowell professor of music, Columbia University; Robert Shaw, director of choral activities, Juilliard School of Music; Dr. Carleton Sprague Smith, chief, Music Division, New York public library; Sigmund Spaeth, New York representative, National Federation of Music Clubs; Dr. Howard G. Spalding, principal, A. B. Davis High School, Mt. Vernon, N. Y.; Dr. John W. Studebaker, chairman, Editorial Board, *Scholastic Magazine*; Deems Taylor; The Reverend John J. Voight, superintendent of schools, New York Diocese; Peter Wilhousky, assistant supervisor of music, Board of Education, New York City; and Oliver Daniel, CBS music director, and producer of *Week-end with Music*.

The procedure to be followed in selecting the young participants is designed to insure complete impartiality, and to make it possible for young people in all areas of the nation to qualify for *Week-end with Music*.

Application forms have been mailed to more than 25,000 high school and parochial school principals. Each school will nominate, from grades 10 through 12, students whose musical interests and background would enable them to qualify. The school nominations will be reviewed by the Board, and semi-finalists will be selected. These will be requested to go to the nearest CBS station in their city or region where a brief interview will be recorded. The recordings will be submitted to the Advisory Board to help them in determining the final selection.

This Is New Jersey

The State of New Jersey has a Department of Economic Development among its official agencies which, for all its rather cumbersome name, is dear to the hearts of teachers and students. The main reason for this stanch affection is the weekly radio series, *This Is New Jersey*, prepared by the Department and presented as a public service by fifteen radio stations in the State.

Teachers like *This Is New Jersey* for several reasons: It is peculiarly their own, and it helps them make history and social studies "come alive." Perhaps a third reason is connected

Noteworthy Programs

Week-end with Music

Climaxing a week-end of exciting, behind-the-scenes adventures in the musical life of New York, three talented high school students from various parts of the country are being interviewed each week by the noted author, composer, and critic Deems Taylor, during the new intermission feature of the New York Philharmonic-Symphony broadcasts, which began their nineteenth consecutive year on CBS Sunday, October 10.

Week-end with Music, title of the feature, is offering selected teen-agers throughout the nation an unprecedented opportunity to visit many of the traditional centers of musical culture. They are attending the opera, the ballet, the musical theatre, and the concert halls, and will meet backstage some of the most celebrated artists of our time, as guests of the sponsor of the Philharmonic broadcasts.

The musical excursion culminates each week in the Sunday afternoon visit to Carnegie Hall where the broad-

casts of the New York Philharmonic-Symphony originate. During the intermission, the students enjoying *Week-end with Music* join Deems Taylor in a special broadcasting booth backstage. There they share with Mr. Taylor their musical experiences of the week-end and discuss their own communities' musical achievements, for the benefit of a nation-wide audience.

The young people participating in *Week-end with Music* are chosen on the basis of their special musical interest or ability, by a distinguished board of music educators and artists, in co-operation with the Music Educators National Conference, the National Federation of Music Clubs, and other prominent musical organizations.

The National Advisory Board of *Week-end with Music* has the following members: Charles M. Dennis, president, Music Educators National Conference; Paul E. Elcker, executive secretary, Department of Secondary School Principals, NEA; Msgr. Frederick G. Hochwalt, director, Education

with a state law of 1945 which requires the teaching of two years of American history during the four high school years and the further recommendation from the State Department of Education that American history be taught in each preceding year of school, beginning not later than the fourth grade.

Students likewise feel that they have had a part in shaping the series, and, while they wouldn't say it just this way, they know that *This Is New Jersey* programs have given them an added stimulus for further study of history and current events relating to their home state.

Here's How It Happened—In 1944, New Jersey's Legislature established the new state department and included in it a Bureau of State Publicity and Information. The law was hardly on the statute books before a Newark radio station manager, with definite ideas about radio in education, came to call. He told the Bureau of State Publicity that he wanted a show which would tell residents more about their state.

Since one of the Bureau's main purposes was to help the 4,000,000 New Jersey citizens to a greater appreciation of their home state, the station manager's request was definitely apropos. And so that the Bureau of State Publicity might extend its service more widely, it offered the transcription of the tentatively planned program to a second radio station in another city. Within two months, *This Is New Jersey* was on the air once a week from two cities.

The first programs were in the form of interviews with an expert in the field under discussion. Here are sample titles: "New Jersey's Public Work Reserve," "The Attitude of the Unions Toward Returning Veterans," "State Planning and Private Industry."

Clearly this was no classroom fare, yet the posters placed in public buildings and the bookmarks distributed through public and school libraries attracted teachers and students. Instructors began to schedule *This Is New Jersey* as part of the school curriculum, but their pupils clamored for programs which were more exciting.

Custom Tailored—The Bureau of State Publicity accepted the challenge. Since then, there have been many innovations.

First, there is an advisory council of teachers and radio program managers.

Second, a cooperative arrangement exists with local radio stations conducting classes for public school teachers on how to make the most effective use of radio programs in the classroom.

Third, collateral reading booklets are provided well in advance of each semester's series. These summarize each topic and suggest supplementary reading.

Finally, dramatized subjectmatter has been substituted for interviews. Semi-professionals from a local radio station make up the cast; production is directed by Dean Andrews, formerly program manager at WTTM, Trenton, and now on the faculty at Trenton State Teachers College. Broadcasts continue to include historical events, traditions, business development, community ventures, distinguished residents, and government projects of particular significance to the State. Titles run like this: "Birthplace of Hans Brinker," "Story of Iron and Steel," "A Modern Boy at Old Queens," "Christmas, 1776," "Salem County Underground."

Sustained Listening—Interest in the broadcasts is heightened by using students for juvenile roles. In many cases, students ask for scripts and re-enact the broadcast before a school assembly.

Broadcast time is stabilized. And on most stations it was set after consultation with local teachers.

Classes of students are invited to attend *This Is New Jersey* broadcasts.

They learn more about the program and about radio station operation through assembly speakers who are representatives of the station or the state department.

Leaflets and bookmarks are provided to teachers reminding them of the time schedule for the broadcasts.

Student Participation—Broadcast suggestions from students became so frequent that an annual script writing contest was established for individuals or groups in the sixth, seventh, eighth, and ninth grades throughout the state. Teachers asked that upper grades be admitted also, and this year, tenth, eleventh, and twelfth grade entries are eligible in a second class. Portable typewriters and portable radios are top prizes offered for the best scripts written by individuals in each class. The best script written by a group earns the award of a day's outing by bus to one of the state parks or historic spots. Top-ranking scripts are presented on

the series; runners-up receive official state citations.

During periods when schools are not in session, the broadcast visits a different town each week, dramatizing past events in its development, and interviewing several local residents for reports on present activities and future plans.

Audience Acceptance—Since those first two stations began broadcasting the series, teachers in many areas have prompted their local radio program managers to request this public service program. Now it is presented over fifteen stations in the New Jersey listening area and is given a total of nineteen airings, since some stations schedule each show twice in order to accommodate both in-school and adult evening-listening audiences. Station reports indicate a total of more than 100,000 regular classroom listeners. One station, making a specific survey, found that *This Is New Jersey* was heard regularly by 90 per cent of the elementary schools in its listening area and that the local show considerably outranked four other programs, all network produced, presented on succeeding days.

Adult education classes now re-use transcribed programs from earlier years, and classrooms make use of the *This Is New Jersey* record lending library whenever studies relate to topics presented in preceding years.

University summer school courses in radio workshop, both within the state and outside, make frequent use of platters and scripts of the series. In the future it is hoped to extend this service so that more student teachers will learn about the program and, in some instances, assist in its production.

The Cost—Money—that root of all evil—is a very small root indeed in the state appropriations for radio production. Research and writing is performed by two state employees also charged with the usual newspaper, magazine, and editorial duties of a publicity and information office. Casts for each dramatization receive a token payment which approximately covers traveling expense to the studio, and lunch [if it's a businessman's special!].

Contest awards are donated, and each transcription is circulated to serve three radio stations before it begins a miscellaneous routing to special classes, civic groups, and others.

Besides the casual adult and juvenile

audience, the Bureau of State Publicity estimates that each penny spent per program now provides *This Is New Jersey* to 20 regular in-school listeners. That the program enjoys such concentrated listening at so little cost is large-

ly due to the fine cooperation extended by the Department of Economic Development by educationally-minded program managers and public school teachers.—ARLENE R. SAYRE, editor, New Jersey Bureau of State Publicity.

which they go. The album with the words sells for \$4 and may be secured from Miss Chandler at 422½ West 46th Street, New York 19.

Idea Exchange

Program Evaluation Begun

The Joint Committee on English and Radio of the AER and the National Council of Teachers of English has, for 1948-1949, entered upon an evaluation project for English classes. The project is being tied in with the Annual Radio Awards of the NCTE.

For a number of years the Committee on Radio of the Council has been using the awards as a device to stimulate critical thinking and evaluation of radio offerings hoping thereby to develop a listening audience that will demand an increasingly improved standard of broadcasting. Although they have a right to be boastful of their accomplishments, they have felt the strong need for tying hundreds of English classrooms more directly into the project.

The committee is aware of the fact that radio in its general offerings must appeal to the greatest common measure of the public taste. This common measure is not a high one, and rather than shape things by it they, as teachers of English, should make an effort to cultivate public taste and to improve the standards.

For this school year the committee is calling upon a large number of teachers of English to participate with their classes in a program during which broadcasts are to be utilized to supplement pupil development along the lines commonly followed in the program of language arts studies.

In May, 1949, the classes will be asked to determine which of the broadcasts in the broad areas and strands of study may be considered superior. The general classification for awards nominations follow the popular speaking, listening, reading, and writing categories now followed in most courses of study: [1] The program that has done most to raise ideals of good speech; [2] The program that has done most to promote powers of intelligent listening and critical thinking; [3] The program that has done the most to

further listeners' understanding and appreciation of our literary heritage; and [4] The program that has done most to awaken greater love of good writing.

Participating classes are receiving through their teachers a general guide and weekly listings of "Listenables." Information concerning the project may be had from the committee chairman.

The awards for 1947-1948 will be made at the NCTE Convention in Chicago during the Annual Literary Luncheon at the Stevens Hotel, Saturday, November 27. Programs being considered include: *America's Town Meeting*, *CBS Documentaries*, *CBS School of the Air*, *Ford Theater*, *Greatest Story Ever Told*, *Living—1948*, *Meet the Press*, *Studio One*, *Theatre Guild on the Air*, and *You Are There*.—LEON C. HOOD, chairman, Joint Committee on English and Radio, 61 Lafayette Avenue, East Orange, New Jersey.

New Christmas Album

Gloria Chandler Recordings has just issued a new album of eight Christmas carols from a volume of traditional Christmas stories by Ruth Sawyer called *The Long Christmas* and published by The Viking Press in 1941.

Miss Sawyer, in her book, chose one or more carols to go with each of her stories from the many different countries. Margaret Dodd of the Margaret Dodd Madrigal Singers became interested in them when they were first published and worked with Miss Sawyer on the melodies and on the arrangements. She used them first in concert work.

These eight carols presented *a capella* are now available on two ten-inch vinylite 78's in an album that bears the design of the book jacket. They are for all age groups. Musically, they are something special. And they are of importance not only in themselves but in helping to interpret the stories with

Youth Conference Covered

A state-wide youth conference met on October 18 and 19 at the call of Minnesota's Governor, Luther Youngdahl. The purpose of the conference was to bring together all of the youth-serving agencies and organizations to develop a coordinated plan of action for the youth of Minnesota. Dr. James Lewis Morrill, president of the University of Minnesota, served as general chairman of the conference.

Station KUOM, University of Minnesota, provided extensive coverage of the conference, which included a broadcast of the opening general session by President Morrill and the opening address of Governor Youngdahl. Panel core committee meetings "by air" from the KUOM studios promoted community interest and helped to explain the development of some nineteen separate items considered by the conference.

Continuing reports of action taken by the panel core committees and the conference itself are being carried on KUOM's regular news programs and incorporated in both the *Minnesota School of the Air* and the *Minnesota University of the Air* programs.

Can You Help?

The UNESCO Panel on Educational Broadcasting is preparing a bulletin listing programs relating to international understanding which have been presented in the United States.

Any AER member who has presented any program or series of broadcasts highlighting international understanding, is urged to send a description of the program or series and, if possible, a disc of the program to: Mrs. Kathleen N. Lardie, chairman, UNESCO Panel on Educational Broadcasting, 9345 Lawton Avenue, Detroit 6.

Soap Opera Attacked

Eighteen soap operas are broadcast daily on one San Francisco radio station alone, KNBC [local NBC outlet]. Yet, in terms of the Hooper rating, an average of only 7 per cent of the available listening audience tunes in on this type of entertainment. Why is this meager 7 per cent allowed to monopolize the air waves which, by an Act

of Congress, belong to all the American people?

This question has been raised in a survey just concluded by the Soap Opera Committee of the Radio listeners of Northern California—an organization formed last spring to analyze and criticize radio in that area.

"The reason is a mercenary one," explained Mrs. Edwin Peeke and Mrs. Salvatore Messina, co-chairmen of the Soap Opera Committee. "The 7 per cent buys the advertised product. The sponsor finds he can make more money by catering to that 7 per cent than by trying to reach the other 93 per cent."

"There is no excuse for a station to accept 18 soap operas from any network. The broadcaster obtains use of the air waves upon promise to serve the community in which he operates—and he is not serving the public when he puts on shows which please only 7 per cent of them."

While the Soap Opera Committee found KNBC to be the worst offender in this field, it found KQW [local CBS outlet] to be trailing closely behind with 13 sudsy dramas offered daily in the area. The committee pointed to Dr. Louis Berg, New York psycholo-

gist, who charged that the hacks who grind out soap opera on the assembly line, "have screened the mental sewers for their material."

"Our survey shows the following morbid and negative themes to be among the favorite ingredients of daytime drivel," said the co-chairmen:

"Murder, insanity, medical operations, jealousy, blindness, illness, accidents, infidelity, suicide, missing spouses, marital quarrels, broken hearts, indifferent husbands, blackmail, burglary, robbery, mother-in-law trouble, covetousness, neurotic maladjustment, stepmothers, and husbands and wives who have married for the second or third time."

"Murder figured prominently in 12 of the serials. Strangely enough, no one is allowed to drink or smoke in a serial—but murder is tossed off as if it were just a slight case of tonsilitis."

Expands Football Series

Station KUOM, University of Minnesota, is undertaking one of the most ambitious projects in football broadcasting in its history. For the first time it will be sending out its own personnel to broadcast all of the Minnesota games at home and away. Also for the first time, KUOM will be feeding some twenty other stations the entire series on a sustaining basis. Among those stations receiving the feeds will be the Arrowhead Network in Northern Minnesota. The games and the 15-minute previews are offered to stations on a sustaining basis by paying line charges from KUOM's main control room to the nearest point of relay for those requesting the broadcasts.

College by Radio

Radio stations KWSC, State College of Washington, and KHQ, Spokane, completed in early October final details on their project, in cooperation with the National Broadcasting Company and the State College of Washington, to establish the first two-station all-AM tieup for presentation of *College by Radio*. Richard Dunning, KHQ president, and Wallace Brazeal, KHQ program director, completed their arrangements in Spokane with Frederic Hayward, KWSC station manager.

College by Radio, under the KWSC-KHQ plan, is a fifteen-week, radio-correspondence course on Contemporary Literature.

Georgia Equips Studios

A Hammond electric organ is the latest addition to the new radio studios now nearing completion at the School of Journalism, University of Georgia.

The organ, installed in mid-October, is now being used for musical programs and continuity music in dramatic programs of the school's Radio Workshop. Plans are also under way to augment the musical facilities in the studios by the addition of a concert piano.

Also scheduled to arrive soon to complete the studio's furnishings are two rows of modern design seats.

Canada Speaks

Over the past four years, Canadian school broadcasting has received high praise from U. S. radio educators, expressed in the form of Special Awards and Honorable Mentions at the Annual Exhibition of Educational Radio Programs held at the Institute for Education by Radio, Columbus, Ohio.

These have included, in 1943, a First Award to *Junior School Music*, presented by the Nova Scotia department of education in cooperation with the CBC; in 1945, a First Award to the CBC National School Broadcast series on *Conserving Canada*; in 1946, a First Award to the CBC production of *Julius Caesar* for the Ontario School Broadcasts; and in 1947 Honorable Mentions were awarded to two CBC Provincial School Broadcast series—*Story Period for Juniors* [Ontario] and *Adventures in Speech* [Manitoba]. In 1948, the Ontario *Junior Story Period* again received Honorable Mention; also a First Award was given to the dramatization of the story of Magna Charta in the Ontario Social Studies series. Most of these programs were directed either by CBC Schools Producer Kay Stevenson, or by CBC Producer Esse W. Ljungh.

The citations accompanying these awards give gratifying analyses of their merit. CBC school broadcasts are praised for their originality, for their scholarly interpretation, and for the excellence of their dramatic presentation. Evidently the combination of expert supervision of content by the provincial departments of education, with professional radio presentation under CBC direction, has produced first-rate results.

From an address on educational broadcasting in the U. S. recently given

STATEMENT OF THE OWNERSHIP, MANAGEMENT,
CIRCULATION, ETC., REQUIRED BY THE ACT OF
CONGRESS OF AUGUST 24, 1912, AS AMENDED
BY THE ACTS OF MARCH 3, 1933, AND
JULY 2, 1940

Of the Journal of the AER published Monthly except June, July and August at Chicago, Ill., for October 1, 1948.
State of Illinois { ss.
County of Cook { ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared George Jennings, who, having been duly sworn according to law, deposes and says that he is the business manager of the Journal of the AER and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1940 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Association for Education by Radio, 228 N. La Salle St., Chicago 1, Illinois.

Editor, Tracy F. Tyler, University of Minnesota, Minneapolis, Minnesota.

Managing Editor, Business Managers, George Jennings, 228 N. La Salle St., Chicago 1, Illinois.

That the owner is: The Association for Education by Radio, 228 N. La Salle St., Chicago 1, Illinois.

President, George Jennings, 228 N. La Salle St., Chicago 1, Illinois.

Vice President: Allen Miller, Denver, Colorado.

Vice President: Betty Girling, University of Minnesota, Minneapolis 14, Minnesota.

Secretary: Gertrude Broderick, U. S. Office of Education, Washington 25, D. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and that this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

George Jennings

Sworn to and subscribed before me this 27th day of September, 1948.

Elizabeth E. Marshall, Notary Public

(SEAL)

(My commission expires May 22, 1951.)

in Toronto by Robert Hudson, we learn that school broadcasting is not so flourishing south of the border as it is here in Canada. In the U. S. there is a lack of cooperation between professional radio men and professional educators, which results in the broadcasting of many programs that would be considered amateurish in Canadian school circles. Furthermore, in the majority of the states, there exists no school broadcasting as yet.

This year, CBS American School of the Air has undergone transformation into a type of show appealing primarily to an adult audience; as a result network school broadcasting may be held to have disappeared entirely from U. S. radio.

In place of those School of the Air courses that used to be included in Canadian provincial school broadcasting schedules, plans are afoot to introduce, for the coming school year, more educational programs from Britain and other countries of the British Commonwealth. The value of exchanges with the U. S., however, has not been lost sight of. It is still hoped to bring to fruition the plan, encouraged by the Canada-U. S. Committee on Education, for an exchange series of twelve programs contributed half by CBC and half by educators in the U. S. A.—*CBC Program News*, June, 1948.

Alpha Epsilon Rho



Phi, University of Texas—Phi chapter initiated nine members into its newly organized chapter on May 6 and four members on May 16.

The chapter was formally introduced to the radio broadcasting students of the University of Texas on May 8. A joint banquet was held with the Radio Guild. A high spot in the entertainment was a series of imitations, by students, of three faculty members. During the banquet, annual awards were made. One of Phi's charter members, Mary Moore, received a miniature microphone for outstanding service to radio on campus.

Xi, Miami University—On May 30, Xi initiated six active members and one associate member. A brunch was held in honor of the new members immediately following the initiation. On June 4, the chapter had a luncheon.

Another Xi initiation was held on July 19 in the Radio Building of the Miami campus and two members were initiated.

Sigma, Florida Southern College—Three new members were initiated into Sigma chapter on May 11.

Tau, Lindenwood College—On May 13, Tau initiated seven active members and two associate members: Dorothy Blackwell, Division of Audio-Visual Education, St. Louis public schools; and Elmer Knoernschild, Station KFUO, St. Louis.

Rho, Shurtleff College—Rho initiated nineteen active members on May 14.

Kappa, Cornell University—Kappa initi-

ated fifteen active members and four associate members on May 11.

Beta, Syracuse University—On May 20, Beta initiated thirteen new members into its chapter.

Questions concerning Alpha Epsilon Rho should be addressed to Betty Thomas Girling, Executive Secretary, Alpha Epsilon Rho, Station KUOM, University of Minnesota, Minneapolis 14.

AER Record Review

Lest We Forget—These Great Americans

Rating—This series receives a general rating of "good" from a Philadelphia committee under the chairmanship of Ruth Weir Miller, educational director, Station WCAU, Philadelphia. The series was found to be the most useful in social studies, history, and current events.

Specifications—A series of thirteen 15-minute recordings at 33½ rpm. Available to schools at the special price of \$15 for the series. Produced and distributed by the Institute for Democratic Education, 415 Lexington Avenue, New York 17.

Description—These programs present history as the stories of great men and women. They emphasize the struggle against terrible odds and the attainments of America's leaders—the men and women who forged ahead to accomplish the freedoms and the fruits of scientific development which we enjoy. The programs are dramatized with a running story and commentary handled by a narrator. Script, acting, and production are done by professionals at a professional level.

The titles and summary of each disc follows: [1] Wendell Willkie's life-long fight against prejudice and intolerance; his unalterable belief in one world; [2] Dr. Joseph Goldberger, who proved that a balanced diet is necessary to maintain good health; [3] Jane Addams—how she fought intolerance, race hatred, and poverty with common understanding and education; [4] Oliver Wendell Holmes—Louis D. Brandeis—a story of right and justice; two great jurists prove that law, the common property of all men, works for the poor as well as the rich; [5] George Washington Carver—an eloquent plea for each individual's freedom to work; [6] Al Smith—the story of a great liberal; [7] George Norris—the story

of a fight against poverty; how works like TVA have helped in the struggle against want. Starring Everett Sloane; [8] Joseph Pulitzer—his magnificent fight against the Ku Klux Klan. Starring Ralph Morgan; [9] Franz Boas—proved scientifically that there is no master race. Starring Neil Hamilton; [10] Samuel Gompers—the story of the struggle to organize American workers into the American Federation of Labor. Starring Jay Jostyn; [11] Woodrow Wilson—his courageous fight for the League of Nations and how it led up to the present United Nations. Starring John Carradine; [12] Franklin Delano Roosevelt—[A] A memorial and testimonial to a great American; and [B] Roosevelt's fight against the depression and the enemies of true democracy. Both starring Melvyn Douglas.

Appraisal—All teachers who heard these programs are agreed that they are fine educational experiences. The content is significant in our times when the freedoms and rights which have been won after a valiant struggle are on trial in the world today.

As a general criticism the evaluation committee felt that programs covered too much in fifteen minutes; they were inclined to be "too talky"; the vocabulary was not simple enough for high school students. Production, they felt, was good, particularly in that transitions from scene to scene were well handled, and the music in every case was excellently done.

Teachers feel that these programs are geared to the senior high school level, but not lower. They would be very effectively used to lay the groundwork for the study of controversial issues. The series would also be an effective teaching tool in the review or summary of a unit of study since listeners would profit from their listening much more if they had the advantage of some background material. So far as the utilization of the series in specific subjectmatter areas is concerned, *Lest We Forget* is suitable in the study of sociology, history, or current events.

It is suggested that anyone who plans to use the series hear each disc and make a lesson or assembly plan accordingly. The potentialities of the series in the classroom, students' club, or assembly will be understood fully by the teacher who hears the entire series and uses the material and the way it is handled as a basis for an outstanding educational project.—RUTH WEIR MILLER.